PRICED

IVORY MINIATURE PORTRAITS
OLD MASTER DRAWINGS
LITHOGRAPHS • SPORTING PRINTS
JAPANESE COLOR PRINTS

From the Estate of
DR. ARTHUR M. SHRADY

Collections of
MRS. ALGERNON THYNNE
A CONNECTICUT PRIVATE COLLECTOR
AND OTHERS

Exhibition
from Tuesday, January 31st
to time of sale

Public Auction Sale
Saturday Afternoon, February 4th
at 2 P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

SALE NUMBER 378

ON PUBLIC EXHIBITION TUESDAY, JANUARY 31ST
WEEKDAYS 10 A.M. TO 5:30 P.M.

IVORY MINIATURE PORTRAITS

PLIMER • COLLINS • GRIMALDI • MEE • STEWART
GEERAERTS • DE VOS • JACQUES • AND OTHERS

OLD MASTER DRAWINGS

CAMBIASO • VAN OSTADE • BANDINELLI • PARMIGIANO
CARRACCI • ZUCCARO • GUERCINO • DE JODE

CURRIER & IVES LITHOGRAPHS • SPORTING PRINTS

STEEPLECHASE: A SET OF FIVE OILS BY ALKEN

JAPANESE COLOR PRINTS

From the Estate of
DR. ARTHUR M. SHRADY
New York City

Collections of
MRS. ALGERNON THYNNE
London, England

A CONNECTICUT PRIVATE COLLECTOR
AND OTHERS

Sold by Order of the Owners

SATURDAY AFTERNOON
FEBRUARY 4TH, AT 2 P.M.

KENDE GALLERIES INC.
119-121 WEST 57TH STREET, NEW YORK 19
1950

THE KENDE GALLERIES, INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

ALL ITEMS IN THIS SALE ARE EXEMPT
FROM THE TWENTY PERCENT
FEDERAL EXCISE TAX

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session for the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may re-offer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price. or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as a sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. If for any cause whatsoever any articles sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

12. In addition to the purchase price, the buyer will be required to pay any Federal, State and local taxes imposed upon the sale of the articles, unless the buyer is exempt from the payment thereof.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.

14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon

KENDE GALLERIES, INC.

119-121 WEST 57TH STREET, NEW YORK 19

TELEPHONE: PLAZA 7-1248 CABLE: KENDARTGAL

SHIRLEY FALCKE, *President* HERBERT A. KENDE, *Vice-President*

GERARD J. STORA, *Assistant Vice-President*

Your Attention is Invited to the Conditions of Sale on Pages 3 and 4 of this Catalogue.

SATURDAY AFTERNOON

FEBRUARY 4TH, AT 2 P.M.

CATALOGUE NUMBERS 1 TO 267 INCLUSIVE

OLD MASTER DRAWINGS

1. FIGURES: *THREE SEPIA DRAWINGS* *Italian School, XVI Century*
(A) Head of Moses in profile to the right, signed; by Baccio Bandinelli, Florentine: c.1487-1559. (B) Robed male figure bending to kiss a hand extended at right; by Bernardino India, Veronese: b. *circa* 1535. (C) Hercules, holding a loose drapery at his back; by Giromalo da Carpi, Ferrarese: 1501-1556. (*Conn. Private Collector*)
5 x 3½, 8 x 5¾, and 7½ x 4½ inches

2. THE DEPOSITION: *PEN AND WATERCOLOR DRAWING*
Lelio da Novellara Orsi, Italian: 1511-1587
The dead Christ supported upon a rock at the foot of the cross by two cherubim, the weeping Madonna in hooded mantle kneeling beside him. Dusk blue background beneath an arch. (*Conn. Private Collector*) *11¾ x 8½ inches*

3. ADORATION OF THE CHILD: *SEPIA DRAWING*
Giulio Parmigiano, Venetian: 1503-1540
The Infant Christ reclining on a divan, the Virgin kneeling at left, St. Joseph at right; other figures grouped about. (*Conn. Private Collector*) *10 x 8 inches*
Collection of John Barnard, Esq.

4. THE CRUCIFIXION: *SEPIA WASH DRAWING*
Christoph Schwartz, German: 1550-1592
The Savior on the cross, a crucified malefactor at right; the fainting Virgin, Joseph of Arimathea, and other mourners below, with mounted soldiery. Signed. Crease mark at center. (*Conn. Private Collector*) *11 x 16½ inches*

5. MILLWHEEL: *SEPIA WASH DRAWING* *Italian School, XVI Century*
Interesting mechanical depiction of a millwheel, a horse trotting beneath, and farmers with sacks of flour; in a hilly wooded landscape .(*Conn. Private Collector*)
8¾ x 6 inches

6. HARBOR SCENE: *SEPIA DRAWING* *Flemish School, XVI Century*

A protected bay with sailboats, the buildings of a town at left, a fortress and mountains beyond, and a lighthouse. Rowboats pull in to the wooded right shore. An inscription at lower right. (*Conn. Private Collector*) *8½ x 14 inches*
Collection of Comte Beltramell of Bergamo

7. LANDSCAPES WITH FIGURES: *PAIR SEPIA DRAWINGS ON VELLUM*

Johann van Stalburch, Flemish: fl. 1555-1562

Richly wooded country, in one a traveler struggling through a driving rainstorm; in the other, figures rowing a boat in a narrow stream spanned by a bridge, a fortress beyond. Signed with monogram. (*Conn. Private Collector*) *3¾ x 4¾ inches*

8. FIGURES: *TWO SEPIA AND WASH DRAWINGS*

Italian School, XVI Century

(A) Robed seated figure of a bearded man looking to the left, holdiing a book on one knee; by Baccio Bandinelli, Florentine: 1487-1559. (B) Two muscular men rolling a marble column upon a wheeled plinth; heightened with blue crayon (crease marks and small hole); by Biagio Pupini, Bolognese: fl. 1530-40. (*Conn. Private Collector*) *12½ x 8 and 15¾ x 11 inches*

9. THE HOLY FAMILY: *SEPIA WASH DRAWING*

Luca Cambiaso, Italian: 1527-1585

Resting beneath a tree in a mountain landscape, the Virgin offering her breast to the Child lying on the ground beside her. (*Conn. Private Collector*) *10½ x 15¼ inches*

10. SCENES FROM THE LIFE OF CHRIST: *TWO SEPIA WASH DRAWINGS*

Luca Cambiaso, Italian: 1527-1585

(A) The Savior, mounted on a horse, accompanied by a throng on foot, is led to the palace of Pilate. (B) The dead Christ borne to the sepulcher by several figures. (*Conn. Private Collector*) *11¼ x 15⅜ and 9¾ x 12¼ inches*

11. FIGURES: *TWO SEPIA WASH DRAWINGS*

Luca Cambiaso, Italian: 1527-1585

(A) A mother, nude, lying asleep under a tree, her child on her lap. (B) The nude Venus with two amors, seated upon a plinth. (*Conn. Private Collector*)
8¼ x 11⅝ and 9⅞ x 8⅞ inches

12. BATTLE SCENES: *TWO SEPIA DRAWINGS*

Luca Cambiaso, Italian: 1527-1585

Spirited combat scenes, one with large figures shooting arrows at a captive tied to a tree; the other, horses and men falling in battle. The latter stained. (*Conn. Private Collector*) *9¾ x 13½ and 11½ x 17 inches*

13. THE HOLY FAMILY: *SEPIA WASH DRAWING*

Luca Cambiaso, Italian: 1527-1585

In a bleak landscape, the Virgin is seated beneath a tree supporting the nude Child standing beside her, the infant St. John kneeling before Him; St. Joseph seated at right. (*Conn. Private Collector*) *9⅛ x 13⅞ inches*

14. Three Sepia Wash Drawings *Italian and Flemish School, XVI Century*
(A) Assumption of the Virgin, with the Child and cherubs in the clouds, above St. John and a bishop. (B) Bearded men kneeling in reverence at the apparition of the Virgin above. (C) The Deposition. (*Conn. Private Collector*) 12 50
8 x 7, 9¾ x 6¾ and 8½ x 6½ inches

15. Four Sepia Drawings *XVI Century*
(A) Turbaned potentate drawing his sword; by Melchior Lorch, Danish: 1527-1583; from the collection of Freiherr C. Rolas du Rosen, Dresden. (B) Huntsman with hound beside a tree; by Tobias Stimmer, Swiss: c. 1539-1582. (C) A mounted personage with attendants on foot, leaving a walled city. (D) The nude Diana with hound and acanthus-mantled crest; touched with color. The last two with inscriptions; German School, XVI Century. (*Conn. Private Collector*) 30 —
Small; various sizes

16. Figure Studies: *Two Sepia and Ink Drawings*
Ludovico Carracci, Bolognese: 1555-1619
(A) Male figure seated with the right leg resting on the left knee; (top corners cut). (B) Studies of male figures and heads, also on reverse. Both signed. (*Conn. Private Collector*) 17 50
12 and 10¾ x 8 inches

17. Landscapes: *Two Sepia Drawings* *XVI-XVII Century*
(A) Rolling country with clusters of buildings, a figure at left; signed; by Cornelis Cort, Dutch: 1533-1578. Upon the reverse, a figure in sanguine. (B) Richly wooded country with a pool in the right foreground; by Carlo Saraceno, Venetian: 1858-1625. (*Conn Private Collector*) 17 50
8¾ x 12¾ and 7½ x 10½ inches

18. Papal Audience: *Sepia Wash Drawing*
Federigo Zuccaro, Venetian: 1542-1609
The Pope flanked by tiers of cardinals and priests, below them warriors in plumed helmets, one mounting the steps at left of an altar. An inscription below. Small tears; crease marks. (*Conn. Private Collector*) 17 50
21 x 16½ inches

19. Landscapes with Figures: *Two Sepia Drawings*
Italian School, Early XVII Century
(A) A group of nude dryads resting beneath a tree in a wooded landscape with an impression of a village in the middle distance; by Andrea Boscoli: d. 1606. (B) A group of figures outside a church at left, two others fleeing to a house at right followed by a dog, signed; by Guido Reni: 1575-1642. (*Conn. Private Collector*) 12 50
8 x 11 and 15 inches

20. L'Accouchement: *Sepia Wash Drawing*
Ludovico Carracci, Bolognese: 1555-1619
Interior divided by a column, a conopied bedstead in the background. Female attendants support the expectant mother, one woman bending toward a cradle. Signed. (*Conn. Private Collector*) 20 —
Lunette: 6 x 10 inches

21. Two Sepia and Sanguine Drawings *XVI-Early XVII Century*
(A) An army storming a fortress; sepia; by Franz Hoogenbergh, Flemish: XVI Century. (B) Frieze drawing in sanguine, of Venus and amors, flanked by figures in octagonal panels; French: c. 1600. (*Conn. Private Collector*) 60 —
6¾ x 9 and 3½ x 6¾ inches

22. Religious Subjects: *Two Pencil and Sepia Drawings*

Italian School, XVI-XVII Century

(A) The Deposition, with the dead Christ supported by an angel, the three Marys at right, pencil, signed; by Giulio Parmigiano: 1503-1540. (B) The semi-draped Savior with one arm about the Virgin, before him in suppliant attitude; sepia; by Giovanni Francesco Guercino: 1591-1666. (*Conn. Private Collector*)

11 x 8 and 13 x 9¼ inches

23. Three Sepia Drawings *XVI-XVII Century*

(A) The Christ kneeling beside an angel with a chalice on clouds ,cherubs at left, signed G.P.; by Giovanni Palma, Venetian: 1544-1628. (B) A cavalcade of helmeted soldiers on horseback; by Franz van der Meulen, Flemish: c. 1631-1690. (C) A traveler seated beside a fountain overlooking rolling country, by Gabriel Weyer, German: 1580-1640. (*Conn. Private Collector*)

6¼ x 8½, 7½ x 9, and 6¼ x 7½ inches

24. Two Sepia and Sanguine Drawings

Italian School, XVI-XVII Century

(A) The archangel Gabriel with flying cherubim in the clouds, signed; sepia; by Giambattista Zelotti: 1532-1592. (B) The angel of the Annunciation flying down to the Virgin, kneeling at a *prie-Dieu;* sanguine; by Giulio Carpione: 1611-1674. (*Conn. Private Collector*) *11¾ x 8¼ and 10¼ x 8 inches*

25. St. Jerome: *Two Sepia Drawings*

Agostino Carracci, Bolognese: 1577-1602

Each depicting the bearded saint, partially wrapped in a mantle, with the recumbent lion at his feet, in a rocky landscape with trees. In one he is depicted writing, in the other praying. Signed with initials. (*Conn. Private Collector*)

11½ and 12¼ x 8½ inches

26. Figures: *Five Pencil and Sepia Drawings*

Italian School, XVI-XVII Century

Pencil studies of a kneeling martyr with cherubs, and a mythological scene with Jove watching from above; sanguine drawing of an angel, St. Helena with the cross, and three figures conversing. (*Conn. Private Collector*) *Various sizes*

27. Figures: *Three Drawings* *Italian, XVI-XVII Century*

(A) Sanguine study of figures in action. (B) Pencil and sanguine figure with draped mantle. (C) Sepia study of two chubby putti. (*Conn. Private Collector*)

5½ x 3½, 5¾ x 4 and 4¼ x 4¾ inches

28. Three Sepia and Wash Drawings *Italian School, XVI-XVII Century*

(A) Study of winged cherubs in two tiers, one below bringing a lamb to sacrifice; signed *R. del Garbo.* (B) Lion mask with pendent ring. (C) Male figures, one prostrate, surrounding a pair of horses; sepia and watercolor. (*Conn. Private Collector*) *About 10¾ x 8 and 12½ inches*

29. The Deposition: *Sepia Drawing*

Annibale Carracci, Bolognese: 1560-1609

The dead Christ lying inert, supported by the Virgin and St. John, upon the hill of Calvary. Signed. (*Conn. Private Collector*) *14¼ x 10 inches*

30. Heads: Three Drawings *XVI-XVII Century*

(A) Vigorously executed studies of five heads; sepia wash; by Annibale Carracci, Bolognese: 1560-1609. (B) Head of the Virgin inclined to the right; pencil on blue paper; by Giovanni Battista Sassoferrato, Italian: 1605-1685. (C) Powerfully drawn turbaned and bearded head of Moses; pencil and sanguine; attributed to Lucas van Leyden, Dutch: c. 1500-1533. (*Conn. Private Collector*)

6 x 4½, 6¾ x 5½, and 8¼ x 6 inches

55

31. Figures: *Six Sanguine, Sepia and Pencil Drawings*

Italian School, XVI-XVII Century

(A) Powerfully executed seated figure of Jupiter with the eagle. (B) Dejected figure of Christ crowned with thorns, seated before columns; by Paulo Farinato, Veronese: 1522-1606. (C) Aeneas carrying his father Anchises upon his shoulders away from burning Troy. (D) A fleeing soldier. (E) The Holy Family, and St. Mark with the lion. (F) A hound. (*Conn. Private Collector*) *Various sizes*

50

32. Three Sepia, Sanguine and Crayon Drawings

Italian School, XVI-XVII Century

(A) Cupid with three nude goddesses on clouds; fragmentary; attributed to Raphael. (B) Scene from the Passion; signed Celardino. (C) Head of a woman in profile to right; signed Cerano. (*Conn. Private Collector*)

10 and 12½ x 8, and 9½ x 6½ inches

85

33. Two Sepia Crescent-Shaped Drawings *XVI-XVII Century*

(A) Angels and cherubs; attributed to Zampieri Domenichino, Bolognese: 1581-1641. (B) Pietà, depicting the dead Christ supported by the Virgin, other figures grouped about; by DeWitt, Flemish, XVII Century; from Lord Halford Collection. (*Conn. Private Collector*) *About 5¾ x 11 inches*

10

34. Four Sepia Drawings *Italian School, XVI-XVII Century*

(A) The worship of the golden calf. (B) Venus and Adonis with amors. (C) Three nude putti garlanding a goat; by Giulio Carpione: 1611-1674. (D) A bishop with a crozier. (*Conn. Private Collector*) *Various sizes*

5

35. Four Sanguine and Sepia Wash and Grisaille Drawings

Italian School, XVI-XVII Century

(A) Venus and Adonis with cherubs, in a swan chariot; by Giulio Romano: 1492-1546. (B) The Flagellation; signed *Francesco . . . da Bologna.* (C) The Annunciation. (D) The Holy Family. (*Conn. Private Collector*) *Various sizes*

12

36. The Deposition: *Sepia Wash Drawing* *Bolognese School, circa 1600*

The nude Christ supported by a hovering angel, seated beside the Virgin, Joseph of Arimathea kneeling at right. Above are two flying cherubs. (*Conn. Private Collector*)

15½ x 10 inches

5

37. Flight Into Egypt *and* Landscape:: *Two Sepia Drawings*

Early XVII Century

(A) The Virgin and Child mounted upon the ass, St. Joseph walking alongside, in a mountainous landscape; dated *8. Dezembre, 1607.* (B) Landscape with a stream; two figures crossing a bridge, a dinghy moored beside a thatched cottage at right. Upon the reverse, a lady and a dog beneath a tree. Signed; by Marco de Steffano, 1625. (*Conn. Private Collector*) *8 x 10½ and 7 x 11 inches*

10

38. VIRGIN AND CHILD: *TWO SANGUINE AND SEPIA DRAWINGS*

Giovanni Francisco Guercino, Italian: 1591-1666

(A) Sanguine study of the Virgin reading to the nude Child leaning against her shoulder. (B) A similar subject, in sepia, the Virgin in hooded robe. (*Conn. Private Collector*) *7¼ x 5¼ and 6¾ x 6¼ inches*

39. THREE SEPIA AND WASH DRAWINGS

Flemish and Italian School, XVII Century

(A) Adam and Eve expelled from the Garden of Eden; on canvas. (B) Mercury and Neptune with a nude figure beside a castle, a suppliant at left; sepia heightened with white. (C) A gabled cottage with a small figure beside a barrel in the garden; watercolor. (*Conn. Private Collector*) *8½ x 14½, 5½ x 8¼, and 6¾ x 9 inches*

40. INTERIOR OF A PALACE WITH FIGURES: *SEPIA WASH DRAWING HEIGHTENED WITH WHITE*

Pieter de Jode, Dutch: b. 1648

Vista in perspective of corridors with vaulted arches, a tesselated chamber with quadrangular columns in the foreground; courtiers and attendants are grouped about, a jester at right. Signed. (*Conn. Private Collector*) *8 x 12 inches*

41. FOUR SEPIA AND INK DRAWINGS

Flemish and Dutch School, XVII Century

(A) Battle scene, signed with initials, by Philip Wouverman; 1619-1668. (B) Small river landscape. (C) Wooded landscape with ruins, and two nude figures; an inscription below. (D) A figure standing before a statuette of a warrior with shield on pedestal; on blue paper. (*Conn. Private Collecltor*) *Various sizes*

42. FOUR SEPIA AND WASH DRAWINGS

Italian and Flemish School, XVII Century

Groups depicting mythological and religious subjects; three in sepia, one in ink and stone blue wash. (*Conn. Private Collector*) *Small; various sizes*

43. FIGURES OF PEASANTS: *PAIR WATERCOLOR MINIATURES*

Adriaen van Ostade, Dutch: 1610-1685

Finely drawn single figures: an innkeeper in brown hat, gray coat and apron, holding a jug; and a boor in blue coat and hat, holding a pipe. Signed with monogram. (*Conn. Private Collector*) *3¾ x 1¾ inches*

44. CHERUBS: *EIGHT SMALL FIGURE STUDIES*

Attributed to Carlo Dolci, Florentine: 1616-1686

Beautifully drawn figures, torsos, and heads of cherubs; executed in pencil, sepia, or sanguine, on blue or white paper. (*Conn. Private Collector*) *Various sizes*

45. COSTUME STUDIES: *THREE WATERCOLOR DRAWINGS*

German School, XVI ICentury

Full-length figures of ladies in mauve, *eau de nil* and slate gray costumes; one with a pet macaw, one with lute, the third with a small octagonal mirror. (*Conn. Private Collector*) *About 6½ x 3¾ inches*

46. SAINTS: *TWO SEPIA WASH DRAWINGS* *XVII Century*

(A) Figure of a man with long curly hair, seated at a rock table reading a missal; dated *Ano 1687*. (B) Semi-draped figure of the bearded St. Jerome, at half-length, before an open missal; by Giovanni Francesco Guercino, Italian: 1591-1666. (*Conn. Private Collector*) *6 x 5¼ and 8¼ x 10 inches* 35-

47. FIGURES: *TWO SANGUINE AND GRISAILLE DRAWINGS* *XVII Century*

(A) Barefooted milkmaid with a jug, signed; sanguine; by Cornelis Pietersz Bega, Dutch: 1620-1664. (B) Four men skating on a frozen canal, one at right pushing a sled; grisaille wash; by Willem van de Velde II, Dutch: 1633-1707. (*Conn. Private Collector*) *7 x 3½ and 3¼ x 5¼ inches* 25-

48. SCENES FROM THE STORY OF JOSEPH (*GEN.: XXXVII AND XLIII*): *THREE SEPIA DRAWINGS* *Italian School, XVII Century*

(A) The sons of Jacob showing the coat to their father as they report the loss of Joseph. (B) Joseph in Egypt accusing his brother of theft. (C) Joseph embracing his brother Benjamin as his brethren kneel at left. (*Conn. Private Collector*) *8¼ x 12¼ and 8½ x 12⅞ inches* 12 50

49. FOUR SEPIA INK DRAWINGS *Flemish and German School, XVII Century*

Two studies of the Deposition; a group conversing; two robed women, one bearing a tray of refreshments. (*Conn. Private Collector*) *Various sizes* 10-

50. MARINES: *PAIR INK AND WASH DRAWINGS*

Wingerus Vitringa, Dutch: c. 1651-1721

River scenes with shipping, figures on the near shore; in one, fishermen in a small dinghy, and the buildings of a town on the far shore. Signed, and dated 1704/5. (*Conn. Private Collector*) *5½ x 7½ inches* 12 50

51. TWO SEPIA AND SANGUINE DRAWINGS

Venetian School, XVII-XVIII Century

(A) Jacob sending his sons to buy wheat from Joseph in Egypt; sanguine, by Giulio Carpione: 1611-1674. (B) Athene bestowing a favor upon Telemachus, the Muses hovering above; sepia wash, XVIII century. (*Conn. Private Collector*) *10½ x 7½ and 11 x 8 inches* 10-

52. FIGURE STUDIES: *EIGHT SANGUINE, SEPIA AND PENCIL DRAWINGS*

Italian School, XVII-XVIII Century

Sketches of cherubs, an angel, and full-length figures, vigorously executed. (*Conn. Private Collector*) *Small; various sizes* 7 50

53. MYTHOLOGICAL SCENES: *THREE CHERRY RED INK OVAL MINIATURE DRAWINGS* *Dutch School, XVII-XVIII Century*

Exquisitely drawn groups of Venus and Neptune, and other gods and goddesses. Designs for bibelot boxes. (*Conn. Private Collector*) *2½ x 3¼ inches* 50-

54. COURTIER AND LADY: *SEPIA WASH DRAWING*

Francesco Guardi, Venetian: 1712-1793

The two figures walking to the right, before a palace façade. (*Conn. Private Collector*) *3¾ x 2½ inches* 90-

55. PONTE A RIALTO: *SEPIA WASH AND WATER COLOR DRAWING*

Francesco Guardi, Venetian: 1712-1793

The Grand Canal, Venice, busy with sailboats and gondolas; in the background the famous Rialto flanked by palace façades. (*Mass Private Collector*) *11 x 16¼ inches* From the Ernest May Collection

56. LITTLE GIRL WITH BASKET: *PENCIL DRAWING*

Jean Baptiste Greuze, French: 1725-1805

Child in ruffled bonnet seated in *profil perdu* to the right before a stone wall, a basket beside her. Inscribed *d'apres nature à Orly, 1763.* (*Conn. Private Collector*) *7⅜ x 5⅜ inches*

57. MOTHER AND CHILD: *GRISAILLE AND WASH DRAWING*

Jean Baptiste Greuze, French: 1725-1805

A peasant woman in brown dress, white cap and apron, seated upon a rustic chair, gazing fondly down at the child sleeping on her lap. Signed. (*N. Y. Private Collector*) *11¾ x 9¼ inches*

58. SELF-PORTRAIT: *CRAYON AND SANGUINE DRAWING*

Francesco Bartolozzi, Italian: 1727-1815

At bust-length to half-left, wearing a bowtied cravat and high-collared coat, and curled peruke. Signed. (*N. Y. Private Collector*) *6¼ x 4½ inches*

59. ARCHITECTURAL LANDSCAPES: *SET OF FOUR GOUACHE DRAWINGS*

Dutch School, XVII Century

Finely drawn miniature depictions of landscapes with ruined edifices, enlivened with tiny figures working in the fields, fishing in the canal, and inspecting the ruins. Captioned on the reverse. (*Conn. Private Collector*) *5¼ x 8½ inches*

60. ARCHITECTURAL LANDSCAPES WITH FIGURES: *TWO SEPIA DRAWINGS*

School of Fontainebleau, XVII Century

Small groups of figures beneath canopy drapes hung from columnar and arcaded ruined edifices. (*Conn. Private Collector*) *7½ and 8½ x 11½ inches*

61. THE CAPTIVE: *PENCIL DRAWING*

Giovanni Domenico Tiepolo, Venetian: 1727-1804

Figure of a nude man lying at left, looking imploringly up to the helmeted general pointing down at him; other soldiery indicated beyond. (*Conn. Private Collector*) *10¾ x 8 inches*

62. TWO PASTEL AND WATERCOLOR DRAWINGS *XVIII Century*

(A) Dark-haired girl in white dress and blue mantle, posed as Diana; attributed to Angelica Kauffmann, R.A., English: 1741-1807. (B) *Maternité,* a woman in brown with three children in a landscape; by John Kauffman, Swiss: d. 1782; from the Emile Gross collection. *Ovals: 5¼ x 4 and 11½ x 9 inches*

63. Femme Nue: *Pencil and White Crayon Drawing*

Attributed to Pierre Prud'hon, French: 1758-1823

A young woman seated upon white drapery, her head resting on her right hand, her right leg crossed over her left knee. (*N. Y. Private Collector*) 90-

On green paper: 10¾ x 7 inches

Collection of Countess von Holstein-Rathlou, Copenhagen (Attributed to Boucher) From R. Ederheimer, New York

64. Two Sepia Wash Drawings *XVIII Century*

(A) Rape of the Sabine women; by Andreas Moller, Danish: 1683-1758. (B) Prostrate figures and terrified horses at the apparition of a figure in the clouds, signed and dated Rome, 1778; by Johann Heinrich Fuseli, Swiss: 1741-1825. (*Conn. Private Collector*) 27.50

7 x 9 and 7⅜ x 11⅞ inches

65. A Chat on the Wharf: *Ink and Wash Drawing*

Thomas Rowlandson, English: 1756-1827

A fishing wharf with boats at left, and figures resting before nets drying at right; a Dutch girl in wood shoes, carrying a basket, stops to chat with a man in knee breeches smoking a pipe. Inscribed *Sketched at Amsterdam, 1799.* 15-

9½ x 7½ inches

66. Sailboats at Anchor: *Watercolor Drawing*

Jean Baptiste Isabey, French: 1767-1855

Small boats, one with sails unfurled, resting on a placid sea, other sailing craft and a wharf at left. Signed. (*Conn Private Collector*) 12.50

4 x 7 inches

67. Paysage: *Sepia Wash Drawing*

Jean Baptiste Camille Corot, French: 1796-1875

View of hilly country with a stream flowing into the foreground, trees at right, a village in the left distance. A nude swimmer clambers to the rocks at right. Signed, and dated '65. (*Conn. Private Collector*) 35-

8 x 10½ inches

From the Jules Clareton and Barclay collections

68. Herdsmen with Cows: *Pencil Drawing*

Rosa Bonheur, French: 1822-1899

A herd of cows proceeding to the left, one stopping to glare at a barking dog; at right two herdsmen with another dog. (*Conn. Private Collector*) 20-

4⅞ x 9⅞ inches

69. Figure Studies: *Two Crayon Drawings*

Sir Edward Burne-Jones, R. A., English: 1833-1898

Each with full-length nude figure of a youth; studies for the Archangel Gabriel. The smaller signed with initials. *On brown paper: 14 x 7 and 30½ x 19½ inches* 35-

70. Figural Study: *Ink and Wash Drawing*

Auguste Rodin, French: 1840-1917

Standing male figure with head turned to the left, powerfully drawn. Signed. 12.50

Arched: 3¾ x 2¼ inches

71. Departure of the Fishing Boat: *Crayon Drawing*

August Hagborg, Swedish: 1852-1921

Three men pushing a boat out to sea, a tearful wife bidding farewell to her husband on the beach at right. Signed. (*Conn. Private Collector*) *7 x 11½ inches*

72. Ethel Barrymore: *Crayon Drawing*

John Singer Sargent, N. A., R. A., American: 1856-1925

Charmingly poised head of the distinguished actress turned to the left. Inscribed *To Miss Ethel Barrymore, John S. Sargent, 1903;* autographed by Miss Barrymore. *13¼ x 10 inches*

73. Two Water Color Drawings of World War I

Bruce Bairnsfather, Scottish: b. 1887

(A) "Old Saws and New Meanings . . . *An army moves on its stomach.*" (B) The Historical Touch . . . *"Well Alfred how are the cakes?"* Signed.
9½ and 19 x 14 inches

JAPANESE COLOR PRINTS

FIGURE AND LANDSCAPE ARTISTS

74. One of the Two Great Moonlight Panels of Hiroshige

Full moon at Ryogoku, Summer. A narrow bridge high between cliffs, racing stream below and a full moon rising just under the bridge. Reproduced in the Hiroshige Memorial Catalogue. (*Shrady*)

75. Famous Waterfall, Mount Horaji; By Hiroshige *XVIII Century*

A path under a foamless sheet of water ,with smaller streams either side. Fine impression and condition. Rare. (*Shrady*)

76. Views in Sixty Odd Provinces: Hiroshige *XVIII Century*

Yoro Waterfall: A sheer fall of foamless water, the cliffs edged with pine and maple: Rare. (*Shrady*)

77. Five of the Rare Prints in Blue: *Two Are Framed*

XVIII Century

Girls gathering clams, by Hiroshige. Waterfall; Village on the Shore, Crescent Moon, etc. (*Shrady*)

78. Eight Prints From the Marusei Tokaido, Etc. *XVIII Century*

Landscapes from the Hiroshige series, Horse Fair, Ford at Odawara, etc. (*Shrady*)

79. Four Snow Scenes: *Hiroshige Oblong Series* *XVIII Century*

Heavy snow on the hill at Kameyama, and two others. (*Shrady*)

80. Six Snow, Rain, and Moonlight Prints, by Hiroshige

Kambara Snow, Shono Rain, etc. (*Shrady*)

81. Eight Prints From Hiroshige's Oblong Series *XVIII Century*

Prints from Tokaido, 53 Views and other series. (*Shrady*)

82. Nine Prints From Hiroshige's Oblong Series *XVIII Century* 9-
"Stone that Cried at Midnight," Drying Gourds, Ford at Kawasake, etc. (*Shrady*)

83. Prints From Yedo Hundred Views *XVIII Century* 8-
The Great Temple Lantern at Asakusa, snowy night. Bikuni Bridge in snow, fine impression with margins. Both by Hiroshige. (*Shrady*)

84. Fire Breathing Foxes at Oji: Yedo Hundred Views *XVIII Century* 14-
One of the more noted prints from this series by Hiroshige. The Foxes gather at the Eno Tree. Starlight night. (*Shrady*)

85. Thirteen Prints From Yedo 100 Views, Etc. *XVIII Century* 19-
Waning moon, and others, by Hiroshige. (*Shrady*)

86. Three Fine Prints From Yedo One Hundred Views, Etc. 13-
Good impressions, margins. Bridge at Kameido Temple. Three girls in the Shrine yard look over Theatre Street. Ishibe Teahouse, (Upright Tokaido). (*N. J. Private Collector*)

87. Three Prints from the First Tokaido: *Collector's Condition* 22-
Station 32, Sailboat and Ferry, a beautiful print and rare. Passing Daimio, Fujikawa. Ford at Okitsu. (*N. J. Private Collector*)

88. One of the Great Japanese Rain Scenes: *By Hiroshige* 27.50
Heavy downpour at Shono Hill. First issue and exceptionally fine, with the characters (later eliminated) on the first umbrella. (*N. J. Private Collector*)

89. Two Landscapes from a Hiroshige Upright Seriees 7-
Hilltop Shrine at Funabashi; the hill path at Onna Mushiryu. Each has fine distant water view. (*N. J. Private Collector*)

90. Hiroshige and Hasui: *Landscapes by the Old and Modern* 12-
Sailboats nearing harbor, from Hiroshige's "Toto Meisho." Pumping water into the rice fields, a print in rich greens and blue by the Modern Hasui; a pre-earthquake print (and therefore very scarce) done in 1921. (*N. J. Private Collector*)

91. Five Prints from Hiroshige's Oblong Landscape Series 15-
'Painted Rocks' from the First Tokaido. The 'Long Bridge', guaranteed genuine by S. M. Shiba; two others guaranteed by him. (*N. Y. Private Collector*)

92. Six Prints from Hiroshige's Half-Block Tokaido 16-
All are identified. Ford at Mitsuki, Noon Rest at Kusatsu ,and others. (*N. J. Private Collector*)

93. Six Prints from Hiroshige's Half-Block Tokaido 16-
Kambara in Summer; the Horse Fair at Miya; and others. (*N. J. Private Collector*)

94. Six Prints from the Half-Block Tokaido
All identified: Bridge at Osaki, Fuji from Ejira, etc. (*N. J. Private Collector*) 12

95. Six Prints From the Half-Block Tokaido
All identified. Sailboat at Kawasaki, The Wharf at Otsu, etc. (*N. J. Private Collector*) 13

96. Six Prints from Hiroshige's Half-Block Tokaido
All identified: Ford at Okitsu. Turf Bridge at Kakegawa. (*N. J. Private Collector*) 12

97. Five Panel Prints by Hiroshige and Others *XVIII Century*
Angry tiger and crescent moon. Oni counting sins at New Year's, etc. (*Shrady*) 8

98. Four Noted Landscapes: *Collector's Condition* *XIX Century*
The Murder on the Lonely Country Road, from the "Forty-Seven Ronins". The noted "Approaching Storm" from across the Sea at Hammamatsu. Both by Hiroshige. Junk at Harbor; Fuji from the Marshes, by Kuniyoshi. (*N. Y. Private Collector*) 30

99. Three Fine Prints from the First Tokaido by Hiroshige
Perspective view of the Ford at Kanaya; Pine Tree path in view of Fuji, and the beautiful "Sea View Hill." (*N. J. Private Collector*) 15

100. Two Prints From Hiroshige's Landscape Series
Despair Hill at Sakanoshita; the shallows at Shinagawa from the Marusei Tokaido, in fine color. (*N. J. Private Collector*) 12

101. Eight Prints from Various Hiroshige Series
Geisha at the Bridge. Autumn Maples. Hakone Mt. Pass, etc. (*Shrady*) 3

102. Eleven Prints from Hiroshige's Upright Series *XVIII Century*
Originals in good condition and color. Rafts on the River; Archery Grounds, Autumn Maples (scarce); Embankment leading to the Yoshiwara, moonlight, etc. (*Shrady*) 17

103. Nine Prints from Oblong Series: *by Hiroshige's Contemporaries* *XVIII Century*
With four by Hiroshige. Shinagawa Bay by Hokoju, rare. Village in snow by Shigenobu. A rare landscape by the first Tokoyuni, Mimeguri Shrine, good color and condition. (*Shrady*) 11

104. Two Rare Originals "Fans" by Hiroshige: *Both Are Snow Prints*
Ladies in the snow at the Ferry, Yoroi. The fine snowy garden scene at Shimozuki, which is illustrated in the Book of Fans. (*N. J. Private Collector*) 27

105. Two Unfolding Fan Prints by a Noted Modern Artist
Rain on Tama River, in tones of blue-green. Sailboats and reflections in the lake. (*N. Y. Private Collector*) 6

106. Fuji in Fine Weather and a South Wind: *Hokusai*
XVIII Century

From the "Fuji Series": Against a blue sky barred with white clouds, the Great Mountain all ruddy, sweeps up from a pine forest, the summit streaked with snow. One of the two greatest prints of the series. (*Shrady*) 55-

107. Fuji Thirty-Six Views: *Deep Sea Wave off Kanagawa*
XVIII Century

The monstrous wave rising in fantastic claws about to swallow the small boats in the hollow, from which Mt. Fuji is seen on the horizon. Hokusai's most famous wave print. (*Shrady*) 45-

108. A Fine Example from Hokusai's "Waterfall Series"
XVIII Century

A low fall tumbling from a lake by the side of a hill path with travelers. The Aoiga or Hollyhock Fall, in tones of green. (*Shrady*) 12-

109. The Pure Water Falls at Kiyo: *From the "Waterfall Series"*
XVIII Century

Inns below, and travelers climb the steep slope to the rocks where the many streams break through. Also composed in tones of green. Fine impression by Hokusai. (*Shrady*) 27 50

110. Mount Fuji from the Todo Coast: *Hokusai* *XVIII Century*

Men and women gather shellfish near the Torii, under which is seen the distant Mountain. The "Rice Fields" from the "100 Poems" series, in the darker tones of twilight. Two prints. (*Shrady*) 12-

111. Hokusai: *A Rare Large Panel*: *"Feeding the Monkey"*
XVIII Century

A street-sweeper watched by a little ragamuffin holds up bread to the monkey reaching for it, high on his perch. Note expressions of both monkey and man. Mounted. Famous and rare. (*Shrady*) 10-

112. Three Views From "Thirty-Six Views of Fuji" *XIX Century*

From a noted series by Hokusai: The lone fisherman; man sawing a great timber; Fuji seen through the cooper's barrel. (*N. Y. Private Collector*) 18-

113. Ten Prints by Japan's Two Great Landscape Artists
XVIII Century

Hokusai's Suspension Bridge at Hida; and the horse washing Falls (cut to panel form) with Hiroshige's "Mist at Mishima"; Painted Rocks, etc. from "Tokaido 53 Views." (*Shrady*) 24-

114. Seven of the "Bird and Flower" Panels *XVIII Century*

White Cock (Gauffrage) on the Drum. Bobolink and Camellia. Cock on the Torii, etc. (*Shrady*) 18-

115. Ten Bird, Flower and Fish Panels *VIII-XIX Century*

Thrush on a cherry bough, black-and-white by Tsukimaro. Red goldfish and wistaria. Carp by Shoson, etc. (*Shrady*) 16-

116. Six Long Panel Prints by Various Artists
Panorama of the Sumida River by Hanabusa Itcho. XVII Century (has been folded). Rare Hashirakike by Shuncho, a good original, and others. (*Shrady*) 9-

117. Two Prints: A Flower Panel and a Group with Children
A fine rosy Hollyhock panel by Hiroshige. A game of battledore and shuttlecock. (*N. J. Private Collector*) 8-

118. Five Boys Quarreling Over a Suguroku Game: *Harunobu*
XVIII Century 7-
Square form, early original impression (*Shrady*)

119. Cock Fight: *Kites*: *Puppets and Four Others* *XVIII Century* 15-
All showing the games of Japanese boys. By Kiyonaga and other great artists, Utamaro, Shigemasa, Toyomasa, etc. (*Shrady*)

120. Six Examples of the Great Figure Artists *XVIII Century* 16-
Three ladies in a garden, by Shunsho; Meeting of two Courtesans, by Koriusai; Ladies crossing a stream; etc. Three are framed. (*Shrady*)

121. The Master of the Hosoye or Panel Print *XVIII Century* 8-
Four splendid examples of Shunsho and his school. Single prints of the great actors of the period. (*Shrady*)

122. Four of the Fine Panel Prints of Shunsho and his School 5-
Actor with sword; Actor in black and ecru with fan; etc. (*Shrady*)

123. Four of the Panel Prints of Shunsho and His School 7-
A woodsman with huge axe; angry Samurai, etc. (*Shrady*)

124. Five of the Hosoye by Shunsho and His School *XVIII Century* 11-
Actor with drawn sword; two actors taking the parts of women, etc. (*Shrady*)

125. Seven Panel Prints or Hosoye *XVIII Century* 5-
Actor as merchant; two from the fan-shape series; etc. (*Shrady*)

126. Two Fine Examples of the Panel Prints of the Shunsho School 62.50
Segawa Kikunojo, a distinguished actor, in a female role, elegantly dressed, by Shunko. Ichikawa Yaozo as a court servant, by Shunsho, and signed with the rare "Jar Seal." Both in collector's condition. (*N. J. Private Collector*)

127. Fifteen Prints by Well Known Japanese Artists 14-
Benten, Daikoku and Ebisu with a scroll, square form by Shuncho. Courtesan attended, by Kiyonobu, 1705 (dust-stained); etc. (*Shrady*)

128. Panel Print of an Actor in a Female Role 11-
The great Segawa Kikunojo as a lady going to an assignment, done 1770-1790, by Shunko, one of the noted artists of the Shunsho School. (*N. J. Private Collector*)

129. Three Primitives by Sukenobu *XVIII Century*
Illustrations from his book "The Hundred Courtesans." (*N. Y. Private Collector*) 5-

130. Four Fine Examples of the First Tokoyuni *XVIII Century*
Actors, man and woman, in scenes, and two of his large figures. (*Shrady*) 12-

131. Four Broadsheets by Utamaro *XVIII Century*
Three maids (Silkworm series). Cherry-blossom viewing. Seated Courtesans. Despairing Lovers (large heads). (*Shrady*) 14-

132. Large Head: *A Print From Six Famous Women Poets*
Noted example of Utamaro, called "The Paper Hat," and in fine color and condition. (*N. J. Private Collector*) 35-

133. Two Figure Prints by Utamaro and Shuncho
Stooping lady admiring a jar of cherry boughs, by Utamaro. A group of ladies and a child gathering singing crickets, one of Shuncho's rare broadsheets. (*N. J. Private Collector*) 24-

134. Ten Color Prints: *Utamaro and Nine Hiroshige*
XVIII-XIX Century 22-
Rain on Shono Bridge (signature damp-stained), and other landscapes. Lady in black, by Utamaro, with two Court ladies. (*Shrady*)

135. Three Examples of the Beauties of Japan *XVIII Century*
Traveler in black, by Utamaro. Hobby Horse Dance with musicians, by Utamaro. Dramatic Scene, broadsheet by Shunsho, group of three famous actors, two as women. (*Shrady*) 10-

136. Thirteen Decorative Figure Prints
Maid on an engawa; Courtesan on parade; two large heads of women by Yeisen and Yeizan, etc. (*Shrady*) 17-

137. Seven Decorative Prints Mainly of Women
Girl with Parasol, by Yeizan. Actor as woman with long hair (Toyokuni); and others. (*Shrady*) 7-

138. Eleven Prints Square Form: *Figures and Landscapes*
XVIII Century 11-
Gossip between bridge and boat, fine condition. "Husband and Wife" Rocks, rare landscape by Shunman. Kamabuchi Rapids, by Hiroshige, and others. (*Shrady*)

139. Ten Prints by Various Artists, of Chuban or Square Form
XVIII Century 12-
Family group, father, mother and baby ready to cross a stream; a rare example of a rare artist, Choki. Traveling Priest by Toyohiro. Bridge in snow, good color, by Hiroshige, etc. (*Shrady*)

JAPANESE COLOR PRINTS, TWO ORIGINAL WOOD BLOCKS, BOOKS IN ENGLISH AND JAPANESE, CHINESE PAINTINGS, JAPANESE STENCILS ON HAIR MOUNTS

140. Twelve Color Prints by Kunisada and Others
Girl running, Girl reading, and others; including large heads of actors by Kunisada. (*Shrady*) 12-

141. Fourteen Decorative Color Prints
By Kunisada, Sadafusa, and others, many of women; and large heads of actors. (*Shrady*) 15-

142. Thirteen Decorative Color Prints
Three ladies, by Toyohiro; girls with Festival package; night scenes, etc. (*Shrady*) 17-

143. Fourteen Decorative Color Prints
Girls on a balcony, by Kunisada. Girl sheltering from the rain. Girl playing the Koto. Large heads of actors. (*Shrady*) 17-

144. Eight Prints by Various Artists
Landscapes, figures, etc. (*N. Y. Private Collector*) 10-

145. Sixteen Framed and Unframed Prints, Etc.
A fine example of Hiroshige's Torrent in the Hills; the Tornado. Including a few frames. (*Shrady*) 24-

146. Eight Sheets From the "Fish Series" of Hiroshige
XVIII Century
"Swordfish and Shells." Two sheets from Utamaro's rare book on shells, original issues. (*Shrady*) 5-

147. Five Prints in Unusual Mediums
Landscape with Torii and Shrine in cut velvet. White rose spray exquisitely painted on creamy ivory grosgrain silk. Three crepe paper panels ,including Peacock on a rock. (*N. Y. Private Collector*) 10-

148. White Rabbit and Eleven Artist Drawings *XVIII Century*
Large rabbit on silk gauze (Dooman Collection); and eleven folio drawings in color and tint of Kimono designs on paper. (*Shrady*) 7-

149. Three Water Colors on Silk Gauze by a Japanese Modern
Cliffs at Yui. Sailboat by moonlight. Forest path in the mountains. The first-mentioned a work of unusual quality. (*N. Y. Private Collector*) 31-

150. Three Prints From the "Ronins Revenge" Hiroshige
The Ronins gather to revenge their Master on Lord Moronao; and two different scenes of the gathering on the bridge, snowy night. (*Shrady*) 13

151. Rare Triptych of the "Revenge of the Ronins" *XVIII Century* 7-
By Kuniyoshi. Winter night, heavy snow: the Ronins' attack on Moronao's Castle, by moonlight. Rare. Fine condition and color. (*Shrady*)

152. Rare Triptych Picturing Foreigners *XIX Century* 12-
Harbor scene supposed to be in France, by Yoshitoshi. Groups of people in the Japanese idea of foreign dress, including men dressed like Turks, holding a horse; many large sailships in the distance. (*Shrady*)

153. Three Triptychs by Various Artists 10-
The huge wrestlers lining up through the crowd, by Shunyei. Geisha procession at the beach, by Hiroshige. Nobleman and eight attendant ladies in a snowstorm in the garden, by Toyokuni. (*Shrady*)

154. Japanese Lacquer Painting on Paper: *Attributed to Zeshin* 8-
XVIII Century
Sennin and attendant feeding an Emperor Crane. In lacquer and early blue and lavender. Framed. (*Shrady*)

155. Painting Attributed to Sosen *XVIII Century* 10-
A monkey climbing on a blossoming cherry bough (Manchester Collection, London). Framed. (*Shrady*) *15 x 12 inches*

156. Two of the Wood Blocks From Which Japanese Prints Were Made, with Two Rubbings *XIX Century*
Each carved with a figural design on either side (a necessary economy, as cherry-wood in the size was rare). A Priest holding sheaves of millet. Buddha Seated (Broadsheet) and two subjects of religious interpretation: Hosoye. It has been many years since one of these blocks was offered to the collector. (*Shrady*) 21-

157. Five Japanese Stencils: *Two Are Smaller* 9-
Waves and blossoms, bamboo leaves, etc., hair line foundation. (*Shrady*)

158. Four Large Stencils: *Floral Motives* 6-
Branches of nanten berries; formal chrysanthemums; pine boughs; and formal large cherry blossoms. Early examples on the hair-line foundation. (*Shrady*)
24 x 16 inches

159. Bridal Gowns For Japanese Women: *Designs* *XVIII Century* 8-
Original pen drawings of delicate and symbolical designs. Two of the many plates in lacquer black and slight color. 2 vols., folio. (*Shrady*)

160. Six Books of Design After Korin and Others *XIX Century* 12-
Reproductions of Korin's great books on "Clouds and Mist," some plates in gold, silver and color; 2 vols. Japanese design, using leaf, bird and other formal motives. Designs in black and white for fans, panels, etc. 6 vols., tall 8vo. (*Shrady*)

161. Hiroshige and Others: *Four Volumes*
Hiroshige, Master of the Color Print, 8 plates in color with descriptive text, 1929. The Straus-Negbaur Catalogue, priced 637 lots, 48 pages of plates, one of the great Berlin collections, sold in 1928. Shunyei's Figure Studies, Japanese original in black and white; four volumes, similar. Seven volumes. 4to and smaller. (*Shrady*) 12-

162. Eleven Japanese Volumes: *Native Binding*
How to Build a House (Bairyu) in color. Hokusai's "Suikoden", complete in 1 vol., late. "Life of the Great Kinpei," 6 vols. Folio Calendar, Tokyo, 1928, illustrated in color after artists of the Tokugawa Period, etc. (*Shrady*) 17 50

163. Three Chinese Paintings, Etc. *XVIII Century*
Three panels: Man at Arms; Goddess on a Bird of Paradise in clouds; Visitor with boy attendant, by Fusanobu in the Chinese manner. (*Shrady*) 10-

164. Twelve Sheets of Chinese Figure Paintings *XVIII Century*
Two figures on each sheet; rice paper, tall 8vo. (*Shrady*) 9-

165. Chinese Roll Painting: *Unmounted, On Paper*
Early XVIII Century
A Priest traveling, wearing a flat black hat, carrying a Priest's brush, a sword slung over his shoulder. Signed, seals and calligraphy. Well and carefully painted. (*Shrady*) 3-

166. Chinese Roll Painting: *On Silk* *XVIII Century*
Graceful figure of a young girl holding a tall basket of flowers. Signed. (*Shrady*) 13-

167. Six Surimono or New Year's Greetings *XVIII Century*
By the Masters of the Art: Six Wise Men at a game of Go-Ban, with three others looking on, in gauffrage and much silver printing, by Gakutei. A lady riding a tiger; and Chinese warrior on horseback, both by Hokkei; etc. (*Shrady*) 19-

168. An Angry Tiger: *Kakemono Print; Mounted and Framed*
By Gosotei Toyokuni. A famous subject. (*Shrady*) 3-

169. Japanese Roll Painting Attributed to Hokusai: *On Paper*
XVIII Century
In a fish-shape boat of bark is seated an ancient Priest gazing with awe at the shadowy palace appearing in the dark clouds above. Calligraphy and seal. (*Shrady*) 6-

JAPANESE COLOR PRINTS BY MODERN ARTISTS

170. Twenty-One Prints: *Modern and Reproductions*
Twelve examples of modern artists, and reproductions of Sharaku, Utamaro, etc. (*Shrady*) 5-

The following three lots and Nos. 188-199 contain many reproductions valuable for study.

171. Fifteen Reproductions: *Primitives and Others*
Masanobu and Kyotomo, primitives, Harunobu, Utamaro, etc. (*Shrady*) 6-

172. Twenty-One Reproductions
Sharaku large heads, Utamaro beauties, many with English explanation. (*Shrady*) 8-

173. Fourteen Reproductions of Landscapes and Figures
Hokusai, and Hiroshige. Utamaro, Sharaku and Harunobu. (*Shrady*) 9-

174. Two Prints From the Modern Upright Series by Hasui
Shinto Temple, "The Evening Star," in fine blue. Roofs of the village Shiobara in a thick snowstorm on a deep blue ground. (*N. Y. Private Collector*) 9-

175. Two Prints in Starlight and Rain, By Hasui
Shinto Temple at night under Venus and Jupiter. White rain on a Shinto Temple. (*N. Y. Private Collector*) 9-

176. Two Villages Scenes: *Oblong Landscapes*
Rain in a mountain village. Peasant's yard with fowl and flowers. Both by Hasui. (*N. Y. Private Collector*) 10-

177. Two Prints by Hasui, and a Wash Drawing
"Evening Star," and "Snowing on Seven Peaks, Nakayama Village," both by Hasui, a foremost modern. Wash drawing, heavy Spring snow, shadows dusted with golden mica. (*N. Y. Private Collector*) 17-

178. Two Panels: Color Prints by Modern Artists
Snow-covered Fuji seen from the mountain pass in the foreground. Sharp rain at twilight, lighted temple, bridge and passengers. (*N. Y. Private Collector*) 4-

179. Three Bird and Flower Prints From the Modern School
Small green bird on a bough, black ground by a much-liked artist, Jakuchu. Blue bird on autumn maple. A warbler on a single camellia spray, black ground, by Shikon. (*N. Y. Private Collector*) 8-

180. Five Stone Rubbings for Fans, By Rakusan
Simple and beautiful primitive designs; white on black reserve. (*N. Y. Private Collector*) 7-

181. After the Bath, Printed on a Gray Ground
Young girl seen at half-length, her robe in blue tones slipped from her shoulders. By Shinsui. (*N. Y. Private Collector*) 8-

182. Girl in Blue Seen at Half-Length Hanging a Lantern
Doorway at night. By Shinsui. (*N. Y. Private Collector*) 10-

183. Fine Example of a "Modern" on a Silvery Mica Ground
"After the Bath," a seated girl, her loose blue robe slipping from her shoulders. By Shinsui. (*N. Y. Private Collector*) 11-

184. Two Folio Prints of Women by a "Modern"
Half-length figures. Girl in blue flowered robe hanging the sleeping net. Girl in the wind and snow under a pink umbrella. Both by Shinsui. (*N. Y. Private Collector*) 11-

185. Four Modern Examples, Including Master Block in Black
Girl with raised umbrella under snow-covered pines at the shrine, by Shinsui, and an uncolored block impression. Two examples of "blot" or "creative printing," a girl in red, half-length, and temple amid flowering trees. (*N. Y. Private collector*) 10-

186. Four Prints by Two Modern Artists
Pair of herons in reeds under a crescent moon; and companion print, six herons in a group in a snowstorm; both by Shoson. Two prints of swimming "rainbow" fish, by Bakufu. (*N. Y. Private Collector*) 8-

187. Two Prints From a Modern Oblong Series
Snow-capped Mt. Fuji reflected in the lake, by Tomikichiro, in fine blues and greens. Kamagawa on the river at Kyoto, by Yoshida, signed artist's proof. (*N. Y. Private Collector*) 12-

RARE AND UNPROCURABLE COLOR PRINTS IN REPRODUCTIONS

188. Five of the Delicate Beauties of Harunobu in Reproduction
The finger game. Nude under the sleeping net. Teasing the monkey. Mother and baby under the sleeping net. (*N. Y. Private Collector*) 3-

189. The Rarest Print by Harunobu in Reproduction
"The Lovers" walking in the snow under an umbrella. Square form, green silk mat. (*N. Y. Private Collector*) 3-

190. Ten Reproductions by the Great Landscape Artists
Hiroshige and Hokusai in moonlight, sea, snow and mountain scenes. (*N. Y. Private Collector*) 15-

191. Seven Great Landscapes in Reproductions
Pink sunrise on snow, by Kuniteru. Hiroshige's raft on Semba River, and Mist at Mishima. Gogaku's rare Storm at Sea, etc. (*N. Y. Private Collector*) 10-

192. Eleven Fan, Bird and Flowers in Reproductions
Fans in blue by Hiroshige; Hokusai's "Badger and Teakettle," and his almost unknown "White Throat on a Peach Blossom Bough." (*N. Y. Private Collector*) 9-

193. Nine Reproductions of Rare Prints
The primitives Kiyonobu and Masonobu. Actors with umbrellas. Two by Kiyonaga, by Koriusai and Shigemasa. All of women. (*N. Y. Private Collector*) 4-

194. Four Fine Heads of Actors, Reproductions by Sharaku
Three are on silver ground, the fourth (a duplicate) on gray wash ground. (*N. Y. Private Collector*) 4-

195. Four Great Japanese Prints in Reproduction
Courtesan in white walking in the snow, holding an umbrella. At the sleeping net. Reclining lovers reading. All by Harunobu. Lovers walking under an umbrella, by Shunsho. (*N. Y. Private Collector*) Pass

196. Five Large Heads of Courtesans: *Utamaro Reproductions*
Including a nude of the Harlot "Teppo," from a living Japanese girl who took the pose. Three are on silver grounds. (*N. Y. Private Collector*) 21-

197. Four Large Heads: *Three Reproductions by Utamaro*
Including the rare nude half-length of the "Awabi Shell Diver," the reflection, and another by Kiyomasa, one on silver ground. (*N. Y. Private Collector*) 8-

198. Five Large Heads of Courtesans: *Utamaro Reproductions*
All are on silver grounds, including "The Goldfish Bowl" and two "Just from the Bath." (*N. Y. Private Collector*) 13-

199. Two Rare Triptychs by Utamaro: *Reproductions*
The Bath House. Summer cooling on the Sumida River. (*N. Y. Private Collector*) 4-

200. Pair Framed Japanese Prints on Crepe Paper, By Hiroshige
From the '53 Views'. (*N. Y. Private Collector*) 3-

IVORY AND OTHER MINIATURE PORTRAITS DECORATIVE BOXES

201. Portrait of a Man and His Wife: *Miniature on Ivory*
English School, circa 1800 30-
Young woman in white Empire gown and holding a rose, and her husband, in cinnamon coat, holding his hat; at three-quarter-length before a landscape background. Signed *Bar . . .* Ormolu frame. (*N. Y. Private Collector*)
Diameter 3 inches

202. Portrait of an Officer: *Miniature on Ivory*
Johann Georg Schweppe, Austrian: Late XVIII Century 35-
Half-length figure to right of a young man in dark uniform trimmed with tasseled braid; before a blue sky background. Signed. Framed. (*N. Y. Private Collector*)
Oval: Height 3 inches

203. Young Man in Blue Coat: *Miniature on Ivory*
Austrian School, circa 1830 30-
Bust-length figure of a man with strong features; wearing high white stock and lapis blue coat. (*N. Y. Private Collector*) *Octagonal: Height 3 inches*

204. Gentleman with Lace Collar: *Miniature on Copper*
Italian School, circa 1660 20-
At waist-length, with long thick dark hair and upcurled mustache, wearing a *punto in aria* collar and dark coat; a letter in his left hand. Framed. (*English Collector*)
Oval: Height 4¼ inches

205. PORTRAITS OF MEN: *TWO MINIATURES ON COPPER* *XVIII Century*
Young man in brown coat; attributed to Joseph Ducreux, French: 1737-1802; ormolu frame. Man with brown hair and mustache, and white ruff; School of Velasquez; foliated locket frame. (*English Collector*) *Ovals: Heights 2½ and 2 inches*

206. LADY IN WHITE: *MINIATURE ON COPPER*
Michiel van Musscher, Dutch: 1645-1705
Waist-length figure, with curly chestnut hair, wearing a white satin gown with muslin and lace collar. Ebonized and brass period easel frame. (*English Collector*) *3¾ x 3 inches*

207. MAN IN BROWN COAT: *MINIATURE ON IVORY*
Samuel Shelley, English: 1750-1808
At bust-length, in white periwig, white cravat and dark brown coat. Brass frame. (*English Collector*) *Oval: Height 2¼ inches*

208. LADY IN RENAISSANCE COSTUME: *MINIATURE ON IVORY*
Friedrich Ludwig von Vieth, Austrian: 1755-1830
Seated elegant figure, at half-length, wearing a slashed black dress with lace stomacher and collar, a comb in her curly hair. Framed. (*English Collector*) *Height 3 inches*

209. YOUNG MAN WITH RED BOW: *MINIATURE ON COPPER*
French School, circa 1700
At bust-length looking to the left, with full brown peruke, wearing a lace jabot over a large red bowtie. Decorative locket frame inset with glass. (*English Collector*) *Oval: Height 3¼ inches*

210. LADY IN WHITE: *MINIATURE ON IVORY*
Andrew Plimer, English: 1763-1827
Head-and-shoulders portrait of a young woman with abundant powdered hair, in ruffled white dress with blue ribbon. Signed with initials *A. P.*, and date *1787*. Locket-brooch frame. (*English Collector*) *Oval: Height 1¾ inches*

211. MAN IN LACE RUFF: *MINIATURE ON COPPER*
Attributed to Michiel Janszoon van Mierevelt, Dutch: 1567-1641
Portrayed at bust-length to half right, in dark coat, and stiff vandyked lace ruff. Dated 1619. Octagonal locket frame. (*English Collector*) *Height 3 inches*

212. MRS. CRIPPS, NÉE RUSH: *MINIATURE ON IVORY*
Robert William Satchwell, R.A., English: fl. 1793-1818
Before a background of green foliage, a young woman with chestnut hair dressed high, and wearing white décolletage; at bust length. Ormolu locket frame. (*English Collector*) *Oval: Height 2¾ inches*

213. GENTLEMAN IN PEACOCK GREEN COAT: *MINIATURE ON IVORY*
Richard Collins, English: 1755-1831
At bust-length, the head turned to the spectator. Gold locket frame with royal blue enamel border, the reverse inset with braided hair, and a gold monogram. (*English Collector*) *Oval: Height 1½ inches*

214. Portraits of Men: *Two Miniatures on Ivory*

English School, circa 1790

Portrait of Bartolozzi, in blue coat, from the collection of C. S. Kennedy, 1882; and the Rev. Charles Cobbe Beresford, in white waistcoat and black coat. Framed. (*English Collector*) *Ovals: Heights 2½ and 2¾ inches*
Collection of Mrs. Algernon Thynne, London

30-

215. Portraits of a Lady and Gentleman: *Two Miniatures on Ivory*

English School, circa 1800-20

Dark-haired woman in black décolletage; man in black coat. Both at bust-length. Framed. (*English Collector*) *Ovals: Heights 3½ and 3 inches*

27 50

216. Gentleman in Royal Blue Coat: *Miniature on Ivory*

Thomas H. Hull, English: fl. c. 1790

Waist-length figure in white periwig, white waistcoat and blue coat; before a sunset sky background. Gold locket frame, the reverse in royal blue enamel. (*English Collector*) *Oval: Height 2½ inches*

85-

217. The Daughters of Sir William Montgomery: *Pair Miniatures on Ivory*

English School, circa 1800

Ann Marchioness Townshend, attributed to Edward Miles. Harriett Byng, by E. W. Thomson. Both at bust-length, in white décolletage; in rococo ormolu frames engraved with names. (*English Collector*) *Ovals: Height 2½ inches*
Collection of Mrs. Algernon Thynne, London

55-

218. Col. Robert Montgomery (d. 1803): *Miniature on Ivory*

Andrew Plimer, English: 1763-1827

Young man with powdered hair, at bust-length, in high white stock and bluish green coat. Locket frame. (*English Collector*) *Oval: Height 3 inches*
Collection of Mrs. Algernon Thynne, London

130-

219. Lady in Blue Dress: *Miniature on Ivory, Framed in Rose Diamonds*

English School, circa 1760

At bust-length to half left, wearing a lapis necklace, and blue dress with low square neck. Signed with monogram *J. P.* (?) Locket frame within a foliated design of rose diamonds. (*English Collector*) *Oval: Height 1⅛ inches*

90-

220. Thomas, First Marquis of Bath, K.G.: *Miniature on Ivory*

William Grimaldi, English: 1751-1830

Gentleman in ermine-trimmed scarlet robe, and wearing a periwig, at waist-length before an olive velvet drapery with a glimpse of blue sky at left. Signed *Grimaldi, 1796.* Locket frame. (*English Collector*) *Oval: Height 3 inches*
Collection of Mrs. Algernon Thynne, London

80-

221. Mary Anne, Lady Carteret: *Miniature on Ivory*

Anne Mee, English: 1775-1851

The daughter of Thomas Masters, a diadem in her curly brown hair ,wearing a low cut aubergine gown and pearl necklace. Locket frame, inscribed. (*English Collector*) *Oval: Height 3⅛ inches*
Collection of Mrs. Algernon Thynne, London

20-

222. Venetian Personages: *Pair Miniatures on Vellum*

Italian School, circa 1700

Armored warrior with high pleated white ruff; and a doge in profile to right, in black robe, white ruff, and ermine-edged red mantle. At bust-length. Pinchbeck frames. (*English Collector*) *4 x 3½ inches*

223. Portraits of Ladies: *Two Miniatures on Vellum*

English School, circa 1680

Bust-length figures, one of a chestnut-haired woman in black décolletage. the other with auburn hair, in black dress edged with muslin. Baroque gilded frames. (*English Collector*) *Ovals: Heights 2⅛ and 2⅜ inches*

224. Lady in White Ruff: *Miniature on Vellum*

Daniel Rabel, French: 1578-1637

Head and shoulders, with fair hair dressed high, wearing a large pleated muslin ruff, and gold chains. Filigree locket frame. with a mythological miniature upon the reverse. (*English Collector*) *Oval: Height 1¼ inches*

Note: The portrait bears a close resemblance to the signed example by this master in the Warneck collection.

225. Head of a Lady: *Miniature on Ivory*

School of Richard Crosse, English: XVIII Century

Handsome young woman turned to half left, her powdered hair piled high and dressed with veiling. Signed illegibly. Ormolu locket frame. (*English Collector*) *Oval: Height 1½ inches*

226. Portraits of Men: *Two Miniatures* *English School, circa 1825*

White-haired man in dark coat and high white stock; on ivory; chased locket frame. Young man (Lord Byron?) in cucumber green coat; on vellum; gilded frame. (*English Collector*) *Heights 2½ and 4 inches*

227. G. E. Thynne (1824-1838) As a Child: *Miniature on Ivory*

Anthony Stewart, Scottish: 1773-1846

Fair-haired child in low-necked white dress trimmed with blue ribbons; at waist-length. Painted April, 1827. Ormolu frame. (*English Collector*) *Circular: diameter 2 inches*

Collection of Mrs. Algernon Thynne, London

228. Portrait of a Lady: *Miniature on Copper*

Marcus Gerards (or Geeraerts), Flemish: 1561-1635

Titian-haired young woman at waist-length, wearing richly braided dark green dress, pearl necklace and earrings. Locket frame. (*English Collector*) *Oval: Height 2⅞ inches*

229. Portraits of a Man and a Boy: *Two Miniatures on Ivory*

English School, circa 1790

Fair-haired young boy in ruffled white chemise and blue coat; middle-aged gentleman in high white stock and royal blue coat. Both at bust-length; in locket frames, the former inset on reverse with a lock of blonde hair. (*English Collector*) *Ovals: Heights 2¼ and 2¾ inches*

230. PORTRAITS OF GENTLEMEN: *PAIR MINIATURES ON IVORY*

English School, circa 1820

Viscount Weymouth (b. 1796); and Lord John Thynne, 3rd son of Thomas, 1st Marquis of Bath, K.G. Both shown at waistlength before dark backgrounds. Framed; inscribed on reverse. (*English Collector*) *Ovals: Heights 3½ inches*
Collection of Mrs. Algernon Thynne, London

40-

231. PORTRAITS OF MEN: *TWO MINIATURES ON IVORY*

English School, Early XIX Century

Head of a man with trace of a beard, in black coat; bust-length of a clean-shaven man in blue-black coat. Framed. (*English Collector*) *Diameters 1⅜ and 2½ inches*

15-

232. LADY IN YELLOW SHAWL: *MINIATURE ON IVORY*

English School, circa 1825

Middle-aged woman at waist-length, wearing a striped yellow shawl over her black dress, white lace cap and collar. In maroon leather folding case. (*English Collector*) *Height 3½ inches*

12.50

233. PORTRAITS OF GENTLEMEN: *TWO MINIATURES ON IVORY*

English School, circa 1840

(A) Man in midnight blue coat, seated in a crimson armchair; by Sir William John Newton: 1785-1869. Gilded silver locket frame. (B) Young man wearing a purple cravat and black coat; by Cornelius B. Durham, c. 1840. Pinchbeck locket frame. Both at bust-length. (*English Collector*) *Ovals: Heights 1¼ and 2 inches*

25-

234. GENTLEMAN IN BLUE COAT: *MINIATURE ON IVORY*

Attributed to William Wood, English: 1768-1809

Plump gentleman, the ruddy features framed in the white periwig; he wears a black waistcoat, and lapis blue coat. Gold locket frame, the reverse with monogrammed opaline glass medallion rimmed in pearls, within a royal blue enamel border. (*English Collector*) *Oval: Height 3 inches*

45-

235. PORTRAIT OF A YOUNG PRINCE

Attributed to Felicitas Hoffman, Italian School, circa 1725

Youthful figure at three-quarter length, wearing a rose pink and gray tunic and royal blue shoulder sash, one arm upon a marble table. Ormolu frame crested by cherubs, the reverse engraved with the sacred monogram *IHS*. (*English Collector*) *Oval: Height 3½ inches*

35-

236. PORTRAITS OF GENTLEMEN: *TWO MINIATURES* *XIX Century*

Officer in black coat with white epaulettes, on ivory; Russian School. Plump man in dark gray coat with lace-trimmed collar, on copper; School of Frans Hals. Both at bust-length; ebonized frames. (*English Collector*) *Ovals: Heights 2½ and 2⅜ inches*

17.50

237. PRINCE IN SCARLET COAT: *MINIATURE ON PANEL*

Scandinavian School, circa 1700

Half-length figure of a youth in full white peruke, blue-trimmed scarlet coat, lace jabot, and black hat, holding a riding crop, before a landscape background. Carved and gilded frame. (*English Collector*) *Oval: Height 3 inches*

15-

238. Nobleman in White Ruff: *Miniature on Copper*

Cornelis de Vos, Flemish: 1585-1651

Dark-haired man with mustache and Imperial, at waist-length looking to the observer, wearing ornamental chains and an Order, and a lace-edged gauffered muslin ruff. Ormolu frame. (*English Collector*) *Oval: Height 3½ inches*

239. Portraits of Officers: *Two Miniatures on Ivory*

English School, circa 1790

(A) In blue uniform with scarlet collar, and white periwig; from the collection of Sir Hubert Jerningham, K.C.M.G., of Longridge Towers. (B) In gold-braided blue uniform with apricot epaulettes. Both at bust-length, in gold locket frames inset with braided hair. (*English Collector*) *Ovals: Heights 2⅞ and 2½ inches*

240. Portraits of Men: *Two Miniatures* *XVIII-Early XIX Century*

Young prince in white peruke, and embroidered plum-colored coat with an Order, on vellum; Scandinavian School, *circa* 1710. Emperor Francis I of Austria, on ivory; Austrian School, *circa* 1805. Framed. (*English Collector*)

Ovals: Heights 2¼ and 2½ inches

241. Eliza Bonaparte, Sister of Napoleon I: *Miniature on Ivory*

Nicolas Jacques, French: 1780-1844

Almost full-length figure in white satin Empire gown, seated upon a brown *canapé* holding a letter; before a black drapery with a vista of landscape at right. Ormolu frame. (*English Collector*) *5¼ x 4 inches*

242. Louis XVI Tortoise-Shell Box Inset with Enamel Miniature *French, Late XVIII Century*

Oblong snuff box, the hinged cover with miniature of a river landscape with waterfalls, a high bridge, and fishermen in the foreground; probably by Joseph Vernet. (*English Collector*) *Length 3½ inches*

243. George III Tortoise-Shell Oval Snuff Box *English, circa 1780*

Silver rims, the hinged cover decorated with a gold and silver urn and garland. (*English collector*) *Length 3½ inches*

244. Two Light Shell Circular Boxes, Inset with Miniatures

Late XVIII Century

One with miniature of a Cupid in a flaming-torch boat on choppy waves, a temple at right; cover rim chipped; the other with three children watching a flock of chickens. (*English Collector*) *Diameters 2½ inches*

ETCHINGS • SPORTING PRINTS • CURRIER & IVES SHIPPING LITHOGRAPHS
A SET OF FIVE STEEPLECHASE OILS BY ALKEN

245. Thames Police: *Etching*

James A. McNeill Whistler, American: 1834-1903

Kennedy no. 44. From the Thames series. Rare second state of three. Fine impression, signed in the plate *Whistler, 1859*. Edition limited; plate destroyed.

246. Longshoreman: *Etching*

James A. McNeill Whistler, American: 1834-1903

Kennedy no. 45. Fine rich impression, signed in the plate *Whistler, 1859*. Edition limited; plate destroyed.

247. Six Small Engravings
Four Views of New York; and two by Wm. Daniell, Dunrobin Castle and the Cathedral of St. Magnus, Kirkwall, Orkney. All fine impressions. 10-

248. Famous Fighters Series: *Four Colored Engravings*
S. W. Fores, London, c. 1820 12 50
Thomas Spring, Champion of England; Reuben Martin; E. Baldwin; Edward Turner. Published by S. W. Fores, 50 Piccadilly, London. One badly foxed.

249. Famous Fighters Series: *Three Colored Engravings*
S. W. Fores, London, c. 1820 10-
Richard Curtis; Jack Randall; Thomas Shelton. Published by S. W. Fores, 50 Piccadilly, London. All in good condition.

250. Tom Cribb, Champion of England: *Colored Engraving*
Geo. Hunt, after J. Jackson, R.A., 1842 7-
From the Famous Fighters series. Fine impression, in perfect condition. London, published May 10, 1842.

251. Joshua Hudson: *Colored Engraving* *S. W. Fores, London, 1820* 7-
From the Famous Fighters series; published by S. W. Fores, London, Feb. 1, 1820. Together with J. Goodman (Preparing to Start), from the Famous Runners series published by Fores, 1826. (2 pieces) [Lot]

252. Between Rounds: *Lithograph*
George Bellows, American: 1882-1925 60-
Extremely fine impression, signed by the artist. In perfect condition. (*N. Y. Private Collector*)

A SET OF FIVE SPORTING PAINTINGS
by HENRY ALKEN, ENGLISH: 1784-1850

253. Steeplechase: *Pair Small Oil Paintings*
Thoroughbreds with jockeys in colored silks, approaching and jumping a stream; in open country beneath a blue sky massed with cumulous clouds. Signed. 85-
Panels: 4½ x 9 inches

254. Steeplechase: *Pair Small Oil Paintings*
Progress of the race, with one or two spills; in one scene cheered on by spectators on foot and from the branches of a tree. Signed. *Panels: 4½ x 9 inches* 85-

255. Steeplechase: *Oil Painting*
The end of the course, with spectators waiting behind the lines at right and flocking from distant hills; the racers approaching from the left before dense woods. Signed. 190-
Panel: 7 x 12¾ inches

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256. A Crack Sloop in a Race to Windward: *Lithograph in Colors*
Currier & Ives, New York, 1882 17 50
Peters no. 1438. From the painting by C. R. Parsons. Fine impression, in perfect condition.

257. MAYFLOWER SALUTED BY THE FLEET: *LITHOGRAPH IN COLORS*
Currier & Ives ,New York, 1886 20—
Peters no. 1453. From the painting by Franklin Barsford. Good impression.

258. "THISTLE": *LITHOGRAPH IN COLORS* *Currier & Ives, New York, 1887* 20—
Peters no. 1457. Fine impression, in perfect condition.

259. SLOOP YACHTS "MISCHIEF" AND "ATALANTA" IN THE RACE FOR THE "AMERICA CUP": *LITHOGRAPH IN COLORS*
Currier & Ives, New York, 1882 17.50
Peters no. 1464. From the painting by C. R. Parsons. Fine impression, in perfect condition.

260. "VOLUNTEER": *LITHOGRAPH IN COLORS*
Currier & Ives, New York, 1887 22.50
Peters no. 3857. Good impression, slightly foxed.

261. CENTRAL PARK, THE DRIVE: *LITHOGRAPH IN COLORS*
Currier & Ives, New York, 1862 37.50
Peters no. 4034. Fine impression, in perfect condition.

262. VIEW OF THE HARLEM RIVER — THE HIGHBRIDGE IN THE DISTANCE: *LITHOGRAPH IN COLORS* *Currier & Ives, New York, 1852* 47.50
Peters no. 4073. From nature and on stone by F. F. Palmer. Fine impression, in perfect condition.

263. AMERICAN SHIPS: *FOUR LITHOGRAPHS*
George C. Wales, American Contemporary 9—
44-Gun Frigate *Constitution;* Gun Brig *Lexington;* Clipper Ship *Flying Cloud,* arriving off Sandy Hook; Brigantine *Polly* of Newburyport captured by Algerian Pirates. Fine impressions, signed by the artist.

264. VAUX-HALL: *ENGRAVING* *R. Pollard, after T. Rowlandson* 65—
Fine early impression, in perfect condition.

265. FOUR FRAMED COLOR PRINTS
Lady Douglass, by Alfred J. Skrimshire after Gainsborough; Louisa (two scenes), by Aug. Legrand after Morland; Venus and Adonis, after Boucher. Large folio and folio. 35—

266. VAUXHALL GARDEN *AND* THE HALL AND STAIRCASE, BRITISH MUSEUM: *PAIR AQUATINTS IN COLOR*
J. Bluck, after Thomas Rowlandson and Auguste Pugin, 1809 10—
Plates 88 and 14. London, published 1809 by R. Ackermann's Repository of Arts, 101 Strand. Fine impression; small folios. (*N. Y. Private Collector*)

267. THREE FRAMED REPRODUCTIONS OF OLD MASTER PAINTINGS 8—
Jane Seymour, after Holbein; Dr. John Chambers, after Holbein; lady in white ruff, after Jacob Gerritsz Cuyp. *About 23½ x 16½ and 19½ x 15½ inches*

[END OF SALE]

264 A - Waiting for Dinner (Katz) 20—
Rowlandson Aquatint
264 B - After Dinner (Katz) 20—

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